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into form only to have it ruined in the firing; she has devoted to it—what every great artist brings to his work—the utmost patience and unwearied attempts. There were some exquisite specimens of ware of this kind in the English exhibit at the Centennial; and on the Continent the art is well-known and practised, but its method has been among the mysteries in which manufacturers delight. Among other objects from her deft fingers is shown, at the rooms, a little pitcher of the common yellow clay abundant in Ohio, Indiana, and Kentucky, decorated with two birds in high relief, about whom are swaying branches and high grasses. This is done in three colors, and evidently in as many clays. A little match safe of similar work is ornamented with a stork in relief, perfect in modeling, with tall, reed grasses beneath, that seem as if they were rustling in the wind. It is in four colors, and the green of the grasses is almost as finely shaded as in an English water-color drawing. The first of Mrs. Plimpton's experiments produced a mosaic effect in two kinds of clay; the next attempt produced the bas relief, and then came the high relief. I have dwelt at length upon this subject because it is a matter of unusual importance and interest.

The South Kensington needle-work department exhibits the most practical results of any class formed under the auspices of the Association. There has been a class of from fifty to sixty paying pupils, and free instruction was offered to a class of fifteen, of whom seven or eight were found competent to proceed with the work. It must be remarked, "en passant," that no pupils are instructed here who do not average a certain excellence in accomplishment, or ability for attainment. Mere surface work meets with no encouragement. The prospects of the Cincinnati Art Association are good, because the theories upon which its work is effected are good. The importance of a knowledge of drawing as the foundation, and the only foundation, of all applied as of all high art, is fully recognized. The managers of the Women's Art Museum solicit original designs for lace work and for Kensington work, and thus afford a good opportunity for our School of Design girls to put in practice their training, for on acceptance the designs are to be paid for.

LILIAN WHITING.

PAINTING ON SILK AND SATIN.

SILK for painting upon should be as fine and closely made as possible. Twilled silk has a pretty effect for a ground, but its loose texture makes it almost as absorbent as blotting paper; and painting on satin requires the utmost care, as the colors will run if they are used at all too wet. The tint of the silk should harmonize or contrast well with that of the flowers to be painted, and it should be sufficiently subdued not to outshine them. Colored or black (not glacé) silk is the best for white flowers. White of a creamy shade is suitable for colored; but for white and colored flowers alike nothing is so pretty as a pale shade of blue.

The material should be pinned on a board; as it is difficult to erase the penciled outline, and almost impossible to correct an error in the coloring or to remove the Chinese white, great exactness is necessary in painting upon silk. The painting itself may be done in four ways.

First, the silk may be sized, and the colors, mixed with a very little Chinese white, laid on as dry as possible. In this case it is necessary to stretch the silk on a wire or light wooden frame. The size is made by putting a piece of alum, the size of an ordinary lump of sugar, and a good pinch of isinglass, into a tumbler of boiled water, and letting it dissolve, stirring up the mixture occasionally. Then take a flat brush and wash the silk, wetting it completely, but not going over the same ground twice, not dragging the brush backward, but keeping it full, washing from left to right, as in ordinary water-color painting. Another mode of sizing is by brushing the silk over with white of egg, previously beaten until it begins to froth, and letting it dry, mixing and applying the colors as before. If they look

dull, a very little gum water may be used with them. Both these processes make the silk slightly transparent, but they quite destroy its lustre.

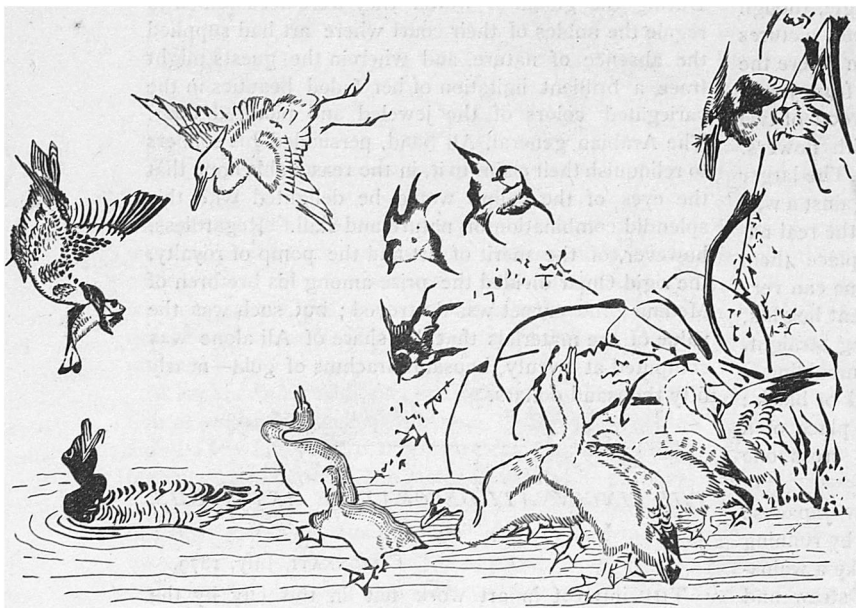
A second method is by using water-colors alone, without either preparation of the silk or any admixture of body color, the tints being laid on nearly dry. The effect is very delicate, but it requires consummate skill, and it is difficult to get sufficient depth and precision in the shadows by the use of the simple transparent tints, as they run slightly.



SKETCH OF A MONKEY. (PAGE 54.)

The third and most general method is to mix a small quantity of body color with each tint as it is laid on.

A fourth is to mix Chinese white with megilp, and fill in the outlines with it. Lay on a first wash of liquid, but not too liquid, white, as evenly as possible. Unpin the silk, and hold it as directed for the muslin; and when it is quite dry stretch it again, and lay on a second coat of less liquid white. If the edges of the leaves are finely serrated, or there is any other minutely complicated outline, it is better not to follow it too closely with the white, but to leave it to be finished with a very



JAPANESE BIRDS. (PAGE 54.)

small brush, and color used almost dry. Now wash the white, or "glaze" it, with the proper colors, and finish the work as in ordinary painting. We cannot too often repeat the direction never to retouch either white or color until they are perfectly dry. Spots of another hue, stamens, and high lights, may be added with Chinese white upon the under tints, the two former of course being glazed with their colors.

We cannot judge for others which of these four methods they will prefer. Each has its advocates, and

each its merits. The second is to be recommended for delicacy, and the fourth for depth of color. Those who intend seriously to take up silk painting should try the experiment of each, and then work in that manner they find most suitable to what they have to do. The Society of Decorative Art pupils are taught to use Chinese white as a foundation, and they cover the surface to be painted with it before they begin the design. This method, though, is not recommended for fan painting, because it makes the color so heavy as to be likely to break on the folds of the fan.

Silk painting is turned to account in various ways. A painted silk dress is exquisite; of fans we need not speak; the ends of sashes and neckties are very pretty when painted with suitable flowers. On a cushion the color is apt to wear off, but for banner screens painting is very suitable. A white silk parasol, adorned with a wreath of flowers emblematical of the seasons, with butterflies hovering over them, is charming for a fête; for quieter occasions one of tussore silk, painted in black and gray alone, has a very good effect; and a black silk one with a simple wreath of leaves in Chinese white is not only pretty, but it has this advantage—no mean one in these days—"it will go with any thing!"

THE ART OF ILLUMINATING.

THE art of illuminating may be practically regarded as having had its origin, or its most characteristic exemplification, in the ornamentation of early manuscripts, in the illustration of which the cloister or the cell was frequently convertible with the studio. Specimens of the work, which are still extant, bear ample witness to the great perfection attained in mediæval times in the painting of miniatures and decoration generally; a perfection which was arrived at in the course of a regular growth, offering different phases of taste and treatment, according as these were dictated by different periods and nationalities. In one country, the art would be seen rising to full vigor, whilst it was languishing in another; and peculiarities of style were developed which mark, with a greater or less degree of precision, the particular country to which each several work may be assigned. Often the differences of the various styles are so pronounced and salient that it is almost impossible to confound them; whilst, on the other hand, they are sometimes so slight as to make it difficult to assign the specimens to their proper classes. Whilst Italian work has an individuality of its own, so that it is nearly impossible to mistake it for the production of an English artist, there was, at certain periods, so close an affinity between the details of the ornament of French, English, and Flemish manuscripts, as to require a very close examination to discriminate them.

The particular style of art in which the oldest extant drawings in manuscript are executed is known as the Byzantine; and this is differenced as the Byzantine proper, which was developed and used in the Eastern Empire, and the classical schools of the West, which, although governed by Byzantine influence, still retained more of the old classical element than appears in the manuscripts executed further eastward. Some precious specimens of the art of illuminating as practised so early as the sixth century are still preserved in some of the museums, libraries and cabinets of Europe; but the great influence which the Byzantine and classical models had on the productions of the later schools of European countries is the best proof of the activity of artists in these early days.

The direct descendant of Byzantine illumination is that which appears in Greek manuscripts, specimens of which are seen chiefly in the shape of church-service books, such as psalters, gospels, lectionaries, etc., in which the figures of the apostles and sacred personages are repeated again in the same attitudes, and are depicted with the same formality. In the West the encouragement which Charlemagne and Charles the Bald showed to illuminators resulted in the production of the most splendid manuscripts, which are, however, remarkable rather for the brilliancy and gorgeous-

ness of their decoration than for the originality of their design. The early Irish and English manuscripts, which have been preserved until the present day, show that there were two styles of art practised in these islands from a very remote period. The first of these was of native origin; in the other foreign influence is to be traced. The purely native style, which the Irish monks brought to such perfection, was early carried to the island of Iona by a settlement of Irish monks there, and thence was introduced into the North of England. The miniature drawing is curious for its archaism, the figures being of the rudest form; but the glory of the Irish school is the wonderful perfection to which the ornamental designs were brought. The peculiarities of this style of ornamentation are the use of dots, generally in red, following the outline of the initials; very delicately drawn lines; angulated patterns; the Z pattern; interlaced ribbons; interlaced zoomorphic designs; delicate spiral lines; and tessellated patterns.

The art which was religiously conversant about Bibles, psalters, and service-books, was also applied particularly to the ornamentation of romances, chronicles and histories. It is our present purpose to treat the art of illuminating, in which women in former ages have to some extent distinguished themselves, as a special and attractive sphere of female industry at the present moment. Of course, in modern times, it has been generally put aside from the important and even grand position which it occupied whilst still all books were the work of the individual hand; but in sacrificing this it has multiplied the forms of its availability, so that it is fairly and fully entitled to our serious consideration.

Commercially speaking, it is necessary that the amateur illuminator should be thoroughly "en rapport" with the prevailing taste and fashion of the moment. "The trade"—that is, the aggregate of persons who will generally stand between him and his ultimate customers—are said to estimate the work entirely by the demand for it; and no work, however beautiful or well done, is accepted by them unless it also happens to be just what the public will buy at the time.

On the other hand, the more ordinary or simple kind of illuminating is not exacting to a person who wishes to practise it, either in the way of expense or of special antecedent preparation. The requisite materials, colors, paint-boxes, and others, are to be obtained from any artists' colorman, some of whom even profess to be represented by "all booksellers and stationers." Generally, also, they furnish designs and

of religion a valuable hint or two will be found in the course of a few sentences embodying the advice of a lady who is herself an expert in the art and practice of illuminating in every one of its phases. "To write or paint letters well requires much and constant practice. It is well for beginners to copy an alphabet of capital letters on waste paper, first in fac-simile, and then

first, the second, nor even the fifteenth time; for in this, as in all other arts, practice only makes perfect. If they possess patience and perseverance they will ultimately succeed. The eye will acquire accuracy, and the hand firmness, lightness and dexterity of manipulation, by constant practice, but this beautiful and attractive art cannot be learned in a day."

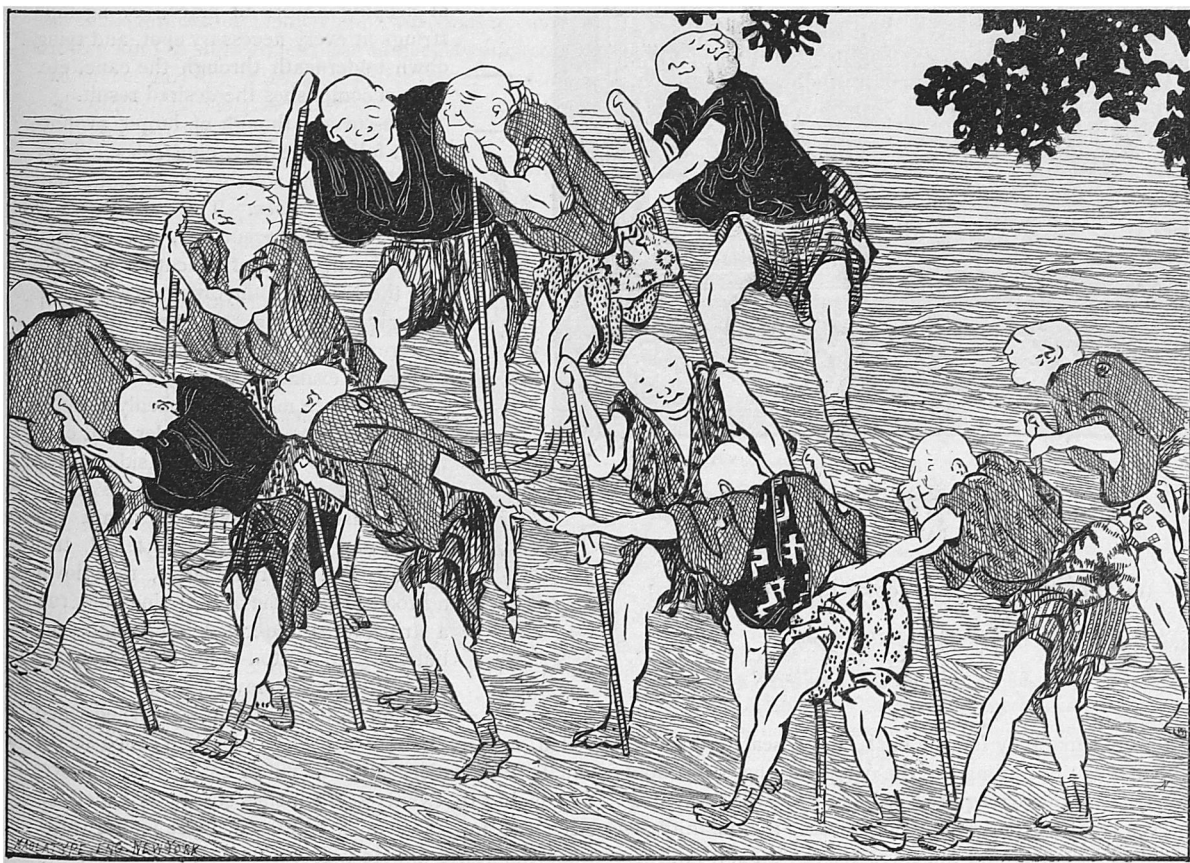


THE RAT RICE MERCHANTS. (PAGE 54.)

gradually larger in size, until the letters are fully five inches high. These should be colored with a brush in various tints; capitals usually in vermillion. It is a general rule in illuminating sacred matters or texts that the names or titles of the Trinity should be colored in scarlet or gold; the attributes, Love, Hope, Trust, Pity, etc., in blue; and ordinary words in black

A few hints as to the manner, order, and succession of operations may advantageously be placed before the possible illuminator, who is advised to commence by mixing, in different saucers, the tints intended to be used in the design, and as these are to form the ground upon which other colors are to be worked, the tints should be rendered opaque by mixing white with them. The whole design should be covered with these tints before the commencement of any of the shading. "Take, for example, the ultramarine, made pale and opaque by the white, and lay on wherever blue is to appear. Next take the carmine, reduce to a pale pink with the white, and lay on wherever red is required; then the green, and so on until the whole design is covered. Leave the gold until the last, as it is apt to get injured by rubbing. The next process is to shade or ornament these opaque colors, and this is to be done by using pure colors; thus, on the pale blue, shade with ultramarine in its pure state—that is, not mixed with white. Then shade the pink with carmine, and so on. Vermilion must not be mixed with white; shade it with carmine. Where the groundwork of the design is colored, ornaments, in white or gold, are very effective. Where the groundwork is black, white or gold dots on it produce a very good effect. Brighten shadows by applying a little gum water. Pretty ornamental work may be made in the gold by dotting or making scrolls with the agate. Gold dots or lines should be burnished by rubbing them with the agate. High lights should be put on the lightest side of the gold, or colored leaves, etc., by using for all cold colors, such as blue, black and purple, pure white; and for gold, red and green, yellow (chrome), mixed with white."

Persons who supply the materials will in many cases be found useful in offering a market for the finished illuminations, or helping their customers to one.



THE PROCESSION OF THE BLIND (CARICATURE). (PAGE 54.)

outlines to be operated upon, according to accompanying directions or instructions, which are specially adapted for beginners.

A great part of the activity of the illuminator is concerned with the ornamentation of letters, legends or scrolls, whether of a religious or secular character. In the department of illuminating as applied to purposes

or brown. Letters can be painted and shaded in the same color—thus, an opaque blue capital shaded deeper blue, or black, etc. Beginners can obtain partially-colored outlines for learning shading from most artists' colormen. Indeed, there is an infinite variety in lettering, not to specify ornamentation in gilding, dotting, burnishing, etc. Pupils must not expect to succeed the

THE celebrated Japanese earthenware Satsuma was first made in 1598, when Shimadzu-Yashihisa specially imported from Corea seventeen workmen to engage in the manufacture. The works are at Waeshirogawa. Five hundred families of fourteen hundred and fifty individuals are employed there, and they are all descendants of the original seventeen.